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BBC-1 COLOUR

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CAMERA SCRIPT

STUDIO : TC6

DOCTOR WHO 4x

13 TX 77

"IMAGE OF THE FENDAHL"

by CHRIS BOUCHER

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Director ..... GEORGE SPENTON-FOSTER  
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Armourer ..... DES STEWART

\*\*\*\*\*

Spool: 49462

Time: 24'22"

SUNDAY SEPTEMBER 4th 1977

T.C.6.

1400 - 1830	Camera Rehearsal (with TK 36 from 1500 - 1530)
1830 - 1930	DINNER
1930 - 2000	LINE-UP
2000 - 2200	RECORD <u>VTC/6HT/B19182/EO/ED</u>

-----00000-----

END DAY

EPISODE THREE



1

DOCTOR WHO 4X

IMAGE OF THE FENDAHL

CAST LIST

The Doctor .....	TOM BAKER
Leela .....	LOUISE JAMESON
Thea Ransome .....	WANDA VENTHAM
Martha Tyler .....	DAPHNE HEARD
Dr. Fendelman .....	DENIS LILL
Jack Tyler .....	GEOFFREY HINSLIFT
Ted Moss .....	EDWARD EVANS
Maximillian Stael .....	SCOTT FREDERICKS
Adam Colby .....	EDWARD ARTHUR



(2)

OPENING TITLES - EPISODE THREE (DUR: 28")

SOF

S/I

TJ 1

Image of the Fendahl

TJ 2

by CHRIS BOUCHER

TJ 5

PART THREE



3

1A 3A

1. INT. COLBY'S LABORATORY. NIGHT.

(REPRISE.

38. 1 A  
CU SKULL  
*a hand*

THE POWER DIS-  
CHARGE CONTINUES,  
GETTING BRIGHTER  
AND MORE INTENSE

THE DOCTOR  
CANNOT BREAK  
FREE OF IT.

-----  
P A U S E  
-----

WITH AGONISING  
SLOWNESS HE  
INCHES TOWARDS  
THE EDGE OF THE  
STOOL.

39. 3 A  
MLS DOCTOR

IT IS OBVIOUS  
THAT HIS  
STRENGTH IS  
FAILING AND HIS  
LIFE IS EBBING  
AWAY)



103.

LS LEELA

2. INT. PRIORY KITCHEN. NIGHT.

(LEELA ENTERS  
SOMETHING  
CATCHES HER  
ATTENTION.

CU Leela

SHE LISTENS  
INTENTLY FOR  
A MOMENT,  
FROWNING)

THEN EXITS  
INTO HOUSE)

LS Leela

-----  
RECORDING PAUSE  
-----



5

3. INT. COLBY'S LAB. NIGHT.

---

*CU Doctor*

(THE DOCTOR  
INCHES CLOSER  
TO THE EDGE OF  
THE STOOL BUT HIS  
EFFORTS ARE VERY  
WEAK)

---

*CU Skull/hand*

---

RECORDING BREAK

---





1B

4A. INT. CORRIDOR NO.1.

40. 1 B  
LEELA enters  
Xs down to  
cam and exits  
frame L

(LEELA runs IN  
LOOKING FOR  
THE DOCTOR)

LEELA: Oh Zuanan where  
is he! Doctor! Doctor!

3B

4B. INT. CORRIDOR 2.

41. 3 B  
LEELA enters  
and Xs to  
door of  
Colby's Lab.

(LEELA RUNS  
DOWN TO  
COLBY'S LAB.)

---

RECORDING STOP

---



1A 3A

5. INT. COLBY'S LABORATORY. NIGHT.

42. 1 A  
LS Lab.

SKULL L of  
frame/Door R  
of frame/  
DOCTOR centre.

LEELA enters  
Xs down to  
DOCTOR. Let  
them fall out  
of frame R.

The SKULL dims

(THE DOCTOR MAKES  
A LAST DESPAIRING  
EFFORT TO SLIDE  
OFF THE STOOL,  
AND FAILS.

EXHAUSTED AND  
DYING HE LIES  
HUNCHED AGAINST  
THE EDGE OF THE  
WORKBENCH UNABLE  
TO WITHDRAW  
FROM THE POWER  
OF THE SKULL)

(LEELA HURRIES  
IN)

LEELA: Doctor!

(SHE RUNS TOWARDS  
HIM)

THE DOCTOR:

No!

(LEELA HESITATES)

42A

MS Chair  
being Kicked  
away.

(LEELA PLUNGES  
FORWARD INTO A  
SLIDING SOCCER  
TACKLE KICKING  
THE STOOL AWAY.



THE DOCTOR FALLS  
BACKWARDS BREAKING  
CONTACT WITH THE  
SKULL.

THE POWER DIS-  
CHARGE IMMEDIATELY  
STOPS.

THE DOCTOR LANDS  
ON TOP OF LEELA)

43. 3 A  
C 2-shot  
DOCTOR/LEELEA  
on floor

THE DOCTOR: + LEELEA: Are you all right

LEELEA: (WINDED) You're very heavy!

THE DOCTOR:  
How did you find me?

LEELEA: I just felt something was  
wrong and followed the feeling.

THE DOCTOR: (GRINS) Yes?

LEELEA: I did!

THE DOCTOR: Of course you did.

LEELEA: Hey, have I saved your life?

They start to  
rise  
44. 1 A  
C 2-shot  
DOCTOR/LEELEA

THE DOCTOR: Yes, I was careless.  
Come on, get up. (TO SKULL) You're  
changing into a mutation generator  
aren't you?

LEELEA: <sup>Is it</sup> ~~You talk/as though it were~~  
alive?

(3, next)



9

*Yes*  
DOCTOR: ~~It is in a way.~~ It's  
using suitable genetic material  
to recreate itself.

LEELA: But what is it?

DOCTOR: Ssh, I think it's The  
Fendahl. It exists and grows by  
death.

LEELA: Most creatures do, or that  
is what you taught me.

DOCTOR: I know, but the Fendahl  
absorbs the full spectrum of  
energy, what some call the life  
force or the soul. It eats life  
itself.

LEELA: That must be what the old  
woman saw ...

DOCTOR: What?

LEELA: Huge and dark she said. ~~And~~  
hungry for her soul.

DOCTOR: And she's still alive?

LEELA: Yes.

DOCTOR: ~~Come on~~, take me to her.

LEELA: What about that?

(SHE POINTS AT THE SKULL)

DOCTOR: That's indestructible.

( 3, next)



10

hot 44 on 1)

HOLD their X  
to door

LEELA: What about the sonic time  
scan?

DOCTOR: First things first, before  
the implosion Fendelman can operate  
that for around a hundred hours,  
give or take a few minutes.

LEELA: But he might already have used  
up his hundred hours!

DOCTOR: Um, he .... That's a risk  
we'll all have to take. Come on.

(~~THEY LEAVE RUNNING~~)

HE THROWS  
BONE INTO  
ROOM + THEY  
EXIT)

24.2  
~~MCU SKULL~~  
~~GO INTO BCU~~

R E C O R D I N G

B R E A K



01

10 30

6. INT. FENDELMAN'S LABORATORY. NIGHT.

45. 3 C  
CU Digital Counter  
static.

(FENDELMAN SWITCHES  
ON AN ELECTRONIC  
DIGITAL COUNTER  
AND CHECKS IT.

CU Digital Counter  
(starting (for use at end) COLBY LOOKS)

-----  
RECORDING PAUSE  
-----

COLBY: What's that for?

46. 3 C  
C 2-shot  
FENDELMAN/COLBY

FENDELMAN: Running log./ Some of the  
scanner components have a limited life.

Let FENDELMAN  
go, HOLD COLBY

COLBY: Ninety eight hours fifty-six  
minutes forty three point seven  
seconds. You've been busy with this  
equipment.

FENDELMAN: It has been a joy.

COLBY: A labour of love even.

47. 1 C  
CS FENDELMAN

(COLBY CROSSES TO  
THE WALL VIEWER,  
SWITCHES IT ON  
AND LOOKS AGAIN  
AT THE X-RAY  
PLATES)

COLBY enters  
for 2-shot  
COLBY/FENDELMAN

If man really is descended from aliens  
like this why haven't we found  
evidence of it before?

Because  
FENDELMAN: / We were not looking.

COLBY: Oh, come on!

(Break next)



FENDELMAN: We were not looking for this sort of evidence. Without the scanner we would not have found this one. In all research, Adam, there must be a first discovery. What is it the Chinese say, a journey of a thousand miles begins with but a single step?

COLBY: This isn't a step, it's a jump. And to rather an illogical conclusion.

(FENDELMAN  
COMPLETES HIS  
CHECKS AND LOOKS  
UP)

TIGHTEN to  
closest poss.  
2-shot

FENDELMAN: You shall see.  
I have already reprogrammed the computer. This time it should give a visual interpretation of what the scanner picks up.

(HE POINTS TO THE  
VIEW SCREEN SET  
IN THE SCANNER  
CONSOLE)

Colby

On this screen you will see the true genesis of homo sapiens.

(FENDLEMAN BEGINS  
THE SCANNER RUN-  
UP SEQUENCE.

THE DIGITAL  
COUNTER OF THE  
RUNNING-LOG BEGINS  
TO TICK UP THE  
SECONDS)

---

R E C O R D I N G      B R E A K

---



1D 2A 4A

7. INT. LARGE CELLAR. NIGHT.

48. 2 A  
Highest poss.  
LS THEA  
centre of  
cellar floor

(ON THE FLOOR A  
LARGE PENTAGRAM  
HAS BEEN PAINTED.

BY THE LIGHT OF  
TWO HURRICANE  
LAMPS THEA  
RANSOME CAN  
BE SEEN LYING  
WITHIN THE  
PENTAGRAM.  
HER HANDS AND  
FEET ARE BOUND.

49. 1 D  
LS Cellar steps  
STAEI descends, PAN  
him R + let him  
leave frame

MAXIMILLIAN  
STAEI COMES  
FORWARD OUT OF  
THE SHADOWS. HE  
IS HOLDING A SYRINGE  
AND SWAB)

50. 2 A  
MCS STAEI  
PAN him R to  
2-shot THEA/STAEI

STAEI: Thea!

THEA: Max?

STAEI: I am glad you are awake, Thea.  
I want you to understand why I have  
brought you here.

30  
he is about  
to inject her.

(HE KNEELS DOWN  
BESIDE HER,  
ROLLS UP HER  
SLEEVE AND CARE-  
FULLY SWABS A  
PATCH OF SKIN  
ON THE INSIDE  
OF HER ARM)

You are the medium through which the  
ancient power of this place is  
focused.

(4, next)



THEA: (HAZY) What  
are you doing?

STAE: The scanner awoke the power,  
You know about the scanner, of course.

(VERY CAREFULLY  
AND PROFESSIONALLY  
HE EMPTIES THE  
SYRINGE INTO HER  
ARM, PUTS THE  
SWAB ON THE SPOT  
AND BENDS HER  
ARM TO HOLD IT IN  
PLACE.

HOLD closest  
poss. 2-shot

I have been watching you for some time,  
you see. You are the medium through  
which I shall conjure and control  
the supreme power of the ancients.

THEA: (DRIFTING) Max, don't be  
so ridiculous.

Let STAE go

STAE: You will sleep now while we  
prepare.

51. 4 A  
MCU STAE

THEA: Max! You're a fool!

STAE: I shall be a god.

R E C O R D I N G    B R E A K



3C 1E

8. INT. COTTAGE. NIGHT.

(MRS. TYLER IS  
NOW LYING ON THE  
SETTEE AND APPEARS  
TO BE ASLEEP.)

JACK HAS COVERED  
HER WITH THE  
BLANKET. HE  
IS HOVERING ABOUT  
HELPLESSLY.

LEELA COMES  
IN CLOSELY  
FOLLOWED BY THE  
DOCTOR.)

52. 1 E  
MOS MRS. TYLER  
PAN L to find  
JACK at chair by  
table. He wakes  
on door noise  
+ Xs to door.  
Let him leave frame.

JACK: Is this 'im? Is this your man?  
(TO THE DOCTOR) Oi Do you know what's  
goin' on? My gran's in a 'ell of a  
state.

53. 3 C  
3-shot at door  
DR/LEELA/JACK  
*Leela's*  
HOLD DOCTOR'S X  
down to MRS. T.

(THE DOCTOR  
BRUSHES PAST  
HIM AND GOES  
DIRECTLY TO  
WHERE MRS.  
TYLER IS LYING)

S3A  
2-S DR/JACK

THE DOCTOR: Mrs. Tyler? Come on  
Mrs. Tyler, wake up!

S3B  
2-S LEELA/MRS. T.

LEELA: Come on old woman, wake up,  
Now, come on!

54. 1 E  
2-shot  
JACK/DOCTOR

JACK: Leave her alone. What do you  
think you're doing?

THE DOCTOR: Do you know what's wrong  
with her?

(3, next)



16

JACK: Well, no, but -

THE DOCTOR: I do. Make some tea.

JACK: Tea?

THE DOCTOR: Tea. She does drink tea?

JACK: Yeah!

THE DOCTOR: Then make some.

Let JACK go  
HOLD DOCTOR

(JACK GOES TO THE  
KITCHEN)

Use the good china, four cups, lay it  
out on a tray. Off you go, Oh and  
some fruitcake.

JACK: (V.O.) Anything else?

THE DOCTOR: No. (TO LEELA) I  
love fruitcake.

(THE DOCTOR  
ON ONE SIDE AND  
LEELEA ON THE  
OTHER

SHE SHOWS NO  
SIGNS OF LIFE)

55. 3 C  
C 3-shot  
DR/LEELEA/MRS. T.

THE DOCTOR:  
Come on, Mrs. Tyler, is this the way  
to behave when you've got visitors?  
We've come for tea!

(Break next)



not 55 on 3)

LEELA: And fruitcake!

DOCTOR: And fruitcake. ~~I know a~~  
~~wonderful recipe for fruitcake.~~

LEELA: ~~Do you?~~

DOCTOR: ~~Yes, you take a pound of~~  
~~peanuts .....~~

---

R E C O R D I N G      B R E A K

---



18

10 30

9. INT. FENDELMAN'S LABORATORY. NIGHT.

56. 1 C  
Close 2-shot  
COLBY/FENDELMAN

FENDELMAN: *There Colby, do you see it?*  
(FENDELMAN IS OPERATING THE SCANNER.)

-----  
RECORDING PAUSE  
-----

COLBY IS WATCHING HIM.

57. 1 C  
MCU Door  
STAEEL enters  
+ *raises gun*

STAEEL ENTERS.  
HE IS AGITATED)

STAEEL: Turn it off!

58. 3 C  
C 2-shot  
COLBY/FENDELMAN

FENDELMAN: (NOT LOOKING UP) Where have you been, Stael? I needed you here. /

59. 1 C  
MCS STAEEL  
including gun

(STAEEL TAKES OUT A PISTOL AND POINTS IT AT FENDELMAN)

STAEEL: Turn off the scanner.

60. 3 C  
C 2-shot  
COLBY/FENDELMAN

(SOMETHING IN HIS TONE OF VOICE MAKES COLBY LOOK UP)

Dr. Fendelman,  
COLBY: / I think you have an industrial relations problem.

69A Cu gun on monitor

70B Cu Fendelman

70A Cu gun, hand in + takes it.

61. 1 C  
MCS STAEEL

FENDELMAN: What are you talking -

(SEES THE GUN FOR THE FIRST TIME)

Have you lost your mind?!



62. 3 C STAEI: The scanner.

C 2-shot  
COLBY/FENDELMAN

63. 1 C FENDELMAN: No.

MCS STAEI

64. 3 C (STAEI COCKS THE  
C 2-shot PISTOL)  
COLBY/FENDELMAN

COLBY: Relax, Max. I'll do it.

(HE SWITCHES OFF  
THE SCANNER. THE  
DIGITAL COUNTER  
ON THE RUNNING  
LOG SHOWS NINETY-  
NINE HOURS,  
FIFTEEN MINUTES,  
THIRTY POINT FIVE  
SECONDS)

65. 1 C FENDELMAN: Why, Stael?/  
CU STAEI

66. 3 C STAEI: I'm not/ready. My followers  
C 2-shot are not yet here./  
COLBY/FENDELMAN

67. 1 C COLBY: Followers? That's impressive.  
CU STAEI

68. 3 C STAEI: Shut up, Colby, or I will shoot  
C 2-shot you where you stand. Outside, both  
COLBY/FENDELMAN of you./ <sup>kill</sup> ~~now.~~

let them leave  
frame L FENDELMAN: Is this some sort of joke,  
Max?

69. 1 C (COLBY URGES  
3-shot at door FENDELMAN GENTLY  
STAEI/COLBY/FENDELMAN TOWARDS THE DOOR)

COLBY: No, Max isn't famous for  
his sense of humour are you Maxy?

STAEI: I shall not warn you again,  
Colby.

(Pause, next)



COLBY: You're going to kill us  
anyway, aren't you?

69B

BCU STAEL

STAEL: That depends on whether I  
enjoy having you worship me. OUT!

(COLBY LOOKS AT  
STAEL PREPARED  
TO LAUGH BUT  
THERE IS NO DOUBT  
THAT STAEL IS  
SERIOUS.)

COLBY IS  
FRIGHTENED  
INTO SILENCE)

-----  
RECORDING PAUSE  
-----

70. 1 0  
CU Digital counter  
stopping at  
99.15.30.

RECORDING BREAK



4B

10. INT. COTTAGE KITCHEN. NIGHT.

71. 4 B  
CU Tea tray  
JACK picks it  
up PAN him R  
to living-room  
door

(JACK BRINGS IN  
A TRAY OF TEA.)

3C 1E

10A. INT. COTTAGE LIVING-ROOM. NIGHT.

72. 1 E  
MCS JACK entering  
from kitchen.  
PAN him L to table.

73. 3 C  
C 3-shot  
DR/MRS.T./LEELA

DOCTOR: ..... You mix the peanuts  
and the treacle and add the apple  
cores, put them in a shallow dish  
in a high oven and bake it for a  
fortnight. It's too late, she's  
slipped away.

Let DOCTOR +  
LEELA go,  
TIGHTEN on  
MRS. TYLER

(THE DOCTOR + LEELA  
RISE AND ARE ABOUT  
TO GO WHEN MRS.  
TYLER WAKES)

MRS. TYLER: Yer! Just a minute.  
That bain't no way to make a  
fruitcake!

DOCTOR: Mrs. Tyler!

(HER SPEECH GRADUALLY  
BECOMES MORE FLUENT)

MRS. TYLER: Well, if'n you're  
gonna stay, sit yourselves down  
and I'll have the tea ready in  
a jiffy./

74. 1 E  
MCS JACK

JACK: It's here Gran.

RECORDING BREAK

4 to C  
3 to D



75. 4 C  
MCU MRS. TYLER (MRS. TYLER LOOKING  
AT THE TRAY)

MRS. TYLER: Well that 'ent the good china John. And there's fresh cake in the other tin. (LOOKS AT THE DOCTOR) 'Ere, I never asked you to tea? I 'ent never seen you before in my life./

76. 1 E  
MCU DOCTOR

77. 4 C  
MCU MRS. TYLER THE DOCTOR: You were slipping away./

MRS. TYLER: Slipping away?

78. 1 E  
MCU DOCTOR

THE DOCTOR: Psychic shock./ I needed something normal to bring you to to reality. How long have you lived here, Mrs. Tyler?/

79. 4 C  
MCU MRS. TYLER

MRS. TYLER: Why should I tell you aught?/

80. 1 E  
2-shot  
JACK/DOCTOR

DR: (RISING) Tell her I'm trying to help/

81. 4 C  
MCU MRS. TYLER

JACK: He's trying to help, gran./

82. 1 E  
MCU JACK MRS. TYLER: You mind your place, John./

JACK: Oh no. We 'ent got time for those games. Ted Moss and his cronies is up to suffen. Suffen bad and you're involved. Now you tell 'im what he wants to know./

83. 4 C  
CU MRS. TYLER

MRS. TYLER: I 'ent involved in nothin I was consulted. Lots of people consult me. You know I got the second sight./

84. 1 E  
CU DOCTOR

THE DOCTOR: You've lived in this cottage all your life then haven't you Mrs. Tyler?/

85. 4 C  
CU MRS. TYLER



86. 1 E  
CU DOCTOR
- MRS. TYLER: How do you know that?
87. 3 D  
CU JACK
- THE DOCTOR: Telepathy and precognition are normal in anyone whose childhood was spent near a time fissure like the one in the wood. /
88. 1 E  
CU DOCTOR
- JACK: He's as bad as you are!  
What's a time fissure? /
- THE DOCTOR: A weakness, in the fabric of time and space. Every haunted place has one, that's why they're haunted. Time distortion. This must be a large one. It's lasted long enough to affect the place names. Like Fetchburgh. Fetch - an apparition. /
89. 4 C  
CU MRS. TYLER
90. 1 E  
CU DOCTOR
- MRS. TYLER: How do you know so much? /
91. 4 C  
BCU MRS. TYLER
- THE DOCTOR: I read a lot. What did you see in the wood? /
92. 1 E  
BCU DOCTOR  
He kneels
- MRS. TYLER: I didn't see aught in the woods. Not with my eyes. /
93. 4 C  
BCU MRS. T.
- Then  
THE DOCTOR: / With your mind? Did it have a human shape? /
94. 1 E  
BCU DOCTOR
- MRS. TYLER: (RELUCTANTLY) No. /
95. 4 C  
BCU MRS. TYLER
- THE DOCTOR: I've got to know! Did it have a human shape? /
96. 1 E  
MCU DOCTOR
- MRS. TYLER: No It didn't! /



HOLD 2-shot  
as JACK enters

DOCTOR: Jack, do something for me.

JACK: If I can.

DOCTOR: Could be dangerous.

JACK: Oh!

PAN DOCTOR  
R to 20shot  
DR/LEELA

DOCTOR: I want you to *keep an eye on* watch the Priory for me. I need to know who comes and goes. We'll be back by tomorrow sundown. (TO LEELA) Come on, we've got a long way to go.

(HE HEADS FOR  
THE DOOR)

LEELA STARTS TO  
FOLLOW)

MRS. TYLER: Girl!

HOLD LEELA's  
X down to MRS. T.

(LEELA TURNS  
BACK)

LEELA: Yes?

(MRS. TYLER HOLDS  
OUT A VERY SMALL  
BAG ON A DRAW-STRING)

MRS. TYLER: Take this. Tis a charm to protect you. I cast it for Ted Moss but it's too late for 'im.

LEELA: Thank you.

97. 4 C  
C 2-shot  
JACK/MRS. TYLER

(LEELA TAKES THE  
CHARM, NODS AND  
HURRIES TO THE  
DOOR)

MRS. TYLER: John!

JACK: Yes Gran?

(Break next)



(not 97 on 4)

MRS. TYLER: I seen the figure he  
spoke of. In a dream. T'were a  
woman.

---

RECORDING      BREAK

---



1D 2A' 4A + 5

98. 2 A MLS STAEI 11. INT. LARGE CELLAR. NIGHT.

(THEA RANSOME,  
DRUGGED AND  
UNCONSCIOUS  
STILL LIES  
IN THE  
PENTAGRAM.

COLBY AND  
FENDELMAN  
ARE BOTH  
SECURELY  
TRUSSED UP.

99. 1 D MLS FENDELMAN

STAEI IS  
CHECKING  
THE BONDS)

FENDELMAN: How long have you been  
planning this ... whatever it is  
you're planning? /

100. 2 A MLS STAEI

STAEI: Ever since Mrs. Tyler's  
visions began to come true. /

101. 1 D MLS FENDELMAN

FENDELMAN: Visions? Oh come now,  
Max. You have a first class brain.  
Use it. /

102. 4 A MCU COLBY

COLBY: First class brain? He's  
an occult freak. One of those feeble  
inadequates who thinks he communes  
with the devil. Is that it, Max?  
Are you going to summon up the devil? /

103. 1 D MCS STAEI

HOLD his X  
down to  
COLBY

STAEI: Unlike you I am not a crude  
lout, Colby. The grimoires do not  
impress me. Mrs. Tyler's  
paranormal fight and the race  
memories she draws on these were the  
signposts on the road to power -

COLBY: Spare us the after dinner  
speech!



STAEI: I shall enjoy your  
terror, Colby.

104. 2 A (HE WALKS AWAY)  
MCU FENDELMAN

105. 4 A FENDELMAN: I trusted him.  
MCU COLBY

COLBY: I didn't and I'm going to  
wind up just as dead as you. If  
that's any consolation.

106. 1 D (HE STRUGGLES  
WITH HIS  
BONDS)  
MCS STAEI

107. 4 A FENDELMAN: Why should he be doing  
CU COLBY this? /

109A

*CU hands struggling*

COLBY: Fendelman, it doesn't  
matter why! What matters is he's  
doing it. --  
To us, unless we can get free before  
his so-called followers arrive! (BEAT)  
What about the Security Guards? /

108. 1 D  
CU FENDELMAN

108A

*CU Colby*

109. 5 Highest widest  
shot poss.

FENDELMAN: In my absence they are  
to take their instructions from  
him. /

COLBY: (REACTION)

R E C O R D I N G      B R E A K



3E 1F

12. INT. TARDIS.

110. 3 E  
Wide 2-shot  
DOCTOR/LEELA

(THE DOCTOR  
IS AT THE  
CONTROLS)

DOCTOR: The fifth planet is a  
hundred and seven million miles out  
and then twelve million years back.  
We've no time to waste.

111. 1 F  
MCS DOCTOR

LEELA: You think this thing ... the  
Fendahl ... comes from the fifth  
planet? /

DOCTOR: Came from it. A long time  
ago. Before your species developed  
on Earth. /

112. 3 E  
MCS LEELA

LEELA: But how did it <sup>travel</sup> get there?

DOCTOR: What?

113. 1 F  
MCU DOCTOR

LEELA: You said there's only one,  
it can't build a spacecraft, so how  
did it get to Earth? /

114. 3 E  
MCU LEELA

DOCTOR: (SHRUGS) It used that  
enormous stockpile of energy to launch  
itself across space. /

115. 1 F  
CU DOCTOR

LEELA: You mean the way lightning  
travels? /

*No, well yes.*  
DOCTOR: A Something like that. Humans  
speak of astral projection ....  
travelling psychically to distant  
planets. That might be some kind  
of race memory.

LEELA: A race memory?

DR: Yes .... *deja vu?*

RECORDING BREAK



EP.3

TELECINE 4: (DUR: 18"  
31")

SOF

Ext. Fetch Priory. Day.

From cover at the edge  
of the wood JACK TYLER  
is watching the house.  
A van draws up. TED  
MOSS and THREE OTHER  
MEN get out and go into  
the house.

END TELECINE 4.



3E 1F

13. INT. TARDIS.

117. 3 E  
MLS LEELA  
on floor

(LEELA IS DOZING.  
THE DOCTOR ENTERS  
FROM ANOTHER PART  
OF THE TARDIS.

She rises to  
2-shot as the  
DOCTOR enters.  
Let DOCTOR exit  
frame L. HOLD  
LEELA

LEELA WAKES SUDDENLY  
AND INSTINCTIVELY  
DRAWS HER KNIFE)

DOCTOR: No, no, put it away, put it  
away. It's a good thing your tribe  
never developed guns. They would  
have woken with a start one morning  
and wiped themselves out.

118. 1 F  
MCS DOCTOR

LEELA: Someone was chasing me and I  
couldn't move. Just a dream I  
suppose./

(THE DOCTOR KICKS  
THE COMPUTER CARDS  
SUDDENLY)

Hey, what's wrong Doctor?

119. 3 E  
MCS LEELA

DOCTOR: I've been checking on the  
old data banks. There's nothing on  
record at all about the fifth planet./

LEELA: Does it matter?

120. 1 F  
2-shot  
DOCTOR/LEELA

DOCTOR: Of course it matters! We Time  
Lords are a very meticulous people./  
You have to be when you live as long  
as we do. All information is recorded.

LEELA: Perhaps there wasn't any.

(3, next)



31

120 on 1)

DOCTOR: What?

LEELA: Information.

(THE DOCTOR STARES AT  
HER BLANKLY FOR A  
MOMENT THEN COMES  
TO WITH A START.  
HE RUSHES TO THE  
CONTROL CONSOLE.  
THE TARDIS RESPONDS.

HE ACTIVATES THE  
VIEW-SCREEN. IT  
SHOWS A SLOWLY  
ROLLING WEAVING  
PATTERN OF LIGHT  
AND COLOUR)

DOCTOR: Of course! That's why  
there's no record of the planet.

121. 3 E

LEELA: (STARING AT SCREEN) Why? /

122. (4 MCU Screen  
D - Blacks area)

DOCTOR: That impression is produced  
by a time loop.

LEELA: A time loop?

CU Console

DOCTOR: Yes, all memory of the planet  
has been erased by a circle of time  
making it and its records invisible.  
Only a Time Lord could do that.

LS Screen

LEELA: It's very clever.

123. I F  
MCU DOCTOR

DOCTOR: It's criminal. We've been  
on a wild goose chase. Come on, let's  
get back./

(HE TURNS OFF THE  
VIEW-SCREEN & RESTARTS  
THE TARDIS)

Let's hope we're not too far round  
that loop.

R E C O R D I N G    B R E A K



14. INT. COTTAGE. NIGHT.

124. 1 E  
CU table top  
PULL OUT to  
MCS MRS. TYLER

(MRS. TYLER IS  
DEALING TAROT  
CARDS)

MRS. TYLER: The tower struck by  
lightning!

125. 3 C  
MCS JACK

(JACK COMES IN)

JACK: Still no sign of 'em. Sundown  
'e said.

126. 1 E  
CS MRS. TYLER

MRS. TYLER: Didn't reckon he'd be  
reliable. Never trust a man who  
wears a hat./

127. 3 C  
MCS JACK

JACK: Grandad always wore one./

128. 1 E  
MCU MRS. TYLER

MRS. TYLER: And a wicked old devil  
'e were too./

129. 3 C  
MCU JACK

JACK: I wear one! /

130. 1 E  
MCU MRS. TYLER

MRS. TYLER: That be different, I give  
it to you. Here take this. /

131. 3 C  
MCU JACK

JACK: More charms. I en't one of  
your punters Gran! /

132. 1 E  
CU MRS. TYLER

MRS. TYLER: Tonight is Lamas Eve./

133. 3 C  
CU JACK

JACK: You know I don't belive in all  
that./

134. 1 E  
CU MRS. TYLER

MRS. TYLER: Most round here do, and  
when most believe that do make it  
true./

135. 3 C  
CU JACK

JACK: Most people used to think the  
world was flat, but it were still round./

136. 1 E  
MCU MRS. TYLER



33

Shot 136. on 1)

HOLD her  
rise + X to  
2-shot  
MRS. T/JACK

MRS. TYLER: But they behaved as if't  
were flat. (OFFERS BAG) Just for  
me.

JACK: (ACCEPTS IT) If it makes you  
happy.

137. 3 C  
2-shot  
MRS T./JACK

MRS. TYLER: Another thing. I want  
they two cartridges./

JACK: Going rabbiting Gran?

He Xs to  
sideboard

MRS. TYLER: Going to fill 'em with  
salt. Salt's best pertection there  
be.

138. 1 E  
CU MRS. TYLER

JACK: Evil spirits again Gran?/

MRS. TYLER: You can laugh John, but  
I know the old ways ... more than  
them up at the Priory, any road.  
We'd best get up there, we've gotta  
stop 'em meddling in things they  
don't understand.

---

R E C O R D I N G   B R E A K

---



1G 2A 4A 5

15. INT. LARGE CELLAR. NIGHT.

1. 5  
Highest  
widest  
shot  
poss.

(ROBED AND HOODED  
FIGURES ARE GATHERED.

2. 1 C  
LS MOSS  
descending  
stairs.

THEA RANSOME, COLBY  
AND FENDELMAN REMAIN  
IN THEIR ORIGINAL  
POSITIONS.

PAN him R  
to Altar.

AROUND THE PENTAGRAM  
AND FOLLOWING IT'S  
SHAPE PRECISELY A THIN  
STRIP OF METAL FOIL  
HAD BEEN LAID.

Let him leave  
frame, PAN L  
to find STAEI  
at console

BEYOND THE PENTAGRAM  
AN ALTAR HAS BEEN  
ERECTED. BESIDE IT  
STANDS A REMOTE CONTROL  
CONSOLE WHICH IS LINKED TO  
THE SCANNER IN FENDELMAN'S  
LABORATORY BY HEAVY DUTY  
CABLES LYING ALONG THE  
FLOOR.

MLS MOSS at altar

STAEI IS CHECKING  
THIS CONSOLE.

STAEI at console  
he Xs to altar

THERE IS A STIR AMONG  
THE GATHERING AS TED  
MOSS ENTERS CARRYING A  
SKULL. HE IS HOLDING IT  
BY THE SMALL PEDESTAL ON  
WHICH IT IS MOUNTED AND  
BEING CAREFUL NOT TO TOUCH  
THE SKULL ITSELF. HE  
IS ALSO WEARING A PAIR  
OF HEAVY, INSULATED  
GAUNTLETS.

(Pause, next)



(Shot 2 on 1)

CAREFULLY AND REVERENTLY  
HE PLACES THE SKULL  
ON THE ALTAR. HE BOWS  
TO IT. THE WATCHERS  
DO THE SAME.

STAEEL TURNS, BOWS TO  
THE SKULL AND THEN BEGINS  
TO PREPARE A SHORT COIL  
OF HEAVY-DUTY CABLE WHICH  
IS CONNECTED TO THE  
CONSOLE)

-----  
RECORDING PAUSE  
-----

3. 4 A  
MCS COLBY

COLBY: (WHISPERING) What is that?

4. 1 G  
CS FENDELMAN

FENDELMAN: A remote control unit  
connected to the scanner./

5. 4 A  
CU COLBY

COLBY: He's linking up that old bone  
with your scanner? Why?/

6. 1 G  
BCU FENDELMAN

FENDELMAN: The power source! Colby,  
I think I know!/  
*Handwritten scribbles*

7. 2 A  
MLS THEA

5  
Highs hot cellar

RECORDING BREAK



16. INT. TARDIS.

(THE DOCTOR IS  
DEEP IN THOUGHT)

139. 3 E  
ML 2-shot  
DOCTOR/LEELA

LEELA WANDERS IN  
PUTTING UP HER  
HAIR)

LEELA: We're going to be late.

140. 1 F  
MCS DOCTOR

DOCTOR: Of course we're going to be late! Obviously we're going to be late! But the question is .. where is it getting the power? Inducted biological transmutation takes a lot of power; /it isn't available in the Priory. Ah!

141. 3 E  
MCS LEELA

(THE DOCTOR  
THUMPS THE  
CONSOLE

LEELA DRAWS HER  
KNIFE)

142. 1 F  
CS DOCTOR  
  
TIGHTEN to  
MCU

LEELA: What?

DOCTOR: Put that knife away! I've got it. The skull is absorbing the energy released when the scanner beam damages that time fissure! ... Why didn't I think of that before?

143. 3 E  
MCU LEELA

LEELA: Even you can't think of everything./

144. 1 F  
MCU DOCTOR

DOCTOR: I can't? /

145. 3 E  
MCU LEELA

LEELA: No./

146. 1 F  
MCU DOCTOR

Tighten to  
CU

DOCTOR: (SERIOUS) Well, I should have thought of that. But I was frightened by a mythical horror from my childhood .. too frightened to think clearly./

147. 3 E  
CU LEELA

LEELA: Tut! Tut! Tut!



NO SCENE 17.

3F 2A 4A 5

8. 3 F 18. INT. LARGE CELLAR. NIGHT.

CS Cables  
on floor by  
altar.

PULL OUT  
+ PAN UP  
to find  
STAEEL

(FROM THE BACK OF THE  
SKULL A THICK COIL OF  
CABLE SNAKES ACROSS  
THE ALTAR TO THE REMOTE  
CONTROL CONSOLE.

STAEEL GLANCES ROUND  
AND, SATISFIED THAT  
EVERYTHING IS READY,  
FACES THE GATHERING)

STAEEL: The waiting is over. Prepare  
yourselves.

9. 2 A  
High Group shot

(TED MOSS AND THREE  
OTHERS MOVE SLOWLY FORWARD  
AND TAKE UP POSITIONS  
ON FOUR POINTS OF  
THE PENTAGRAM.

THE REST OF THE WATCHERS  
FORM A SEMI-CIRCLE  
FACING THE ALTAR. THE  
FIFTH POINT OF THE  
PENTAGRAM WHICH IS NEAREST  
THE ALTAR REMAINS EMPTY.

STAEEL MOVES TO THE  
REMOTE CONTROL CONSOLE)

10. 3 F  
MCS FENDELMAN

FENDELMAN: (SHOUTS) Don't do it,  
Staeel!

11. 4 A  
MCU COLBY

COLBY: (HISSING) Shut up you fool!  
Let him electrocute himself.

12. 3 F  
MCU FENDELMAN

FENDELMAN: (SHOUTS) You will kill  
us all! Listen to me all of you.  
He is a madman.





EP.3

TELECINE 6:

(DUR: <sup>194</sup>22")

SOF

Ext. Wood. Night.

The DOCTOR and LEELA  
are running with *walking with*  
~~desperate urgency.~~ *a purpose through*  
*Wood.*

END TELECINE 6.

-----



3F 2A 4A 5

19. INT. LARGE CELLAR. NIGHT.

13. 2 A  
Highest +  
widest shot  
poss. (FENDELMAN IS STILL  
SHOUTING AT THE  
ASSEMBLY. STAEL  
WALKS TOWARDS  
HIM)
14. 3 F FENDELMAN: You must stop him! / You  
MCU FENDELMAN must stop him now before he plunges  
15. 4 A everything into chaos and death! /  
MCU COLBY
16. 3 F COLBY: He'll plunge you into chaos  
MCU FENDELMAN and death if you don't shut up! /
17. 4 A FENDELMAN: You don't understand,  
MCS Gathering I see now what will happen! /
- PULL BACK as  
STAEL enters  
and Xs down  
to FENDELMAN  
MS STAEL (STAEL POINTS  
HIS GUN)
- 2-s Stael/Fendel. STAEL: You do?
- FENDELMAN: Max listen! The Doctor  
asked if my name was real ....  
Fendelman! Man of the Fendahl - don't  
you see? Only for this moment have  
the generations of my fathers lived.  
I have been used. You are being used.  
Mankind has been used!

RECORDING BREAK



30

20. INT. FENDELMAN'S LABORATORY. NIGHT.

148.3 C  
ML 2-shot  
MRS.T/JACK

(JACK TYLER IS STANDING  
STARING AROUND.

MRS. TYLER ENTERS GINGERLY.  
SHE PEERS FURTIVELY  
AT THE EQUIPMENT)

JACK: They en't in here either.

MRS. TYLER: The house is empty then.  
I don't hold with all this. It's  
against nature.

(THERE IS A DISTANT,  
VERY MUFFLED SOUND  
OF A SHOT)

JACK:  
Sounded like a shot. Is there a  
cellar?

MRS TYLER: There's cellars all under  
ere but they 'ent been used for years.

JACK: They're bein' used now.

(Break next)

MRS TYLER: Come on, boy.



(SHE HURRIES TOWARDS  
THE DOOR BUT BEFORE  
SHE REACHES IT SHE  
STUMBLES ON THE THICK  
POWER CABLE LEADING  
FROM THE SCANNER OUT  
THROUGH THE DOOR. SHE  
DOESN'T FALL BUT HAS  
CLEARLY TURNED HER ANKLE.  
SHE HOBBOLES. JACK  
HURRIES TO HELP HER)

JACK: You all right Gran?

GRAN: *What do ee think!*

---

R E C O R D I N G      B R E A K

---



2A 4D

18. 2 A 21. INT. LARGE CELLAR. NIGHT.  
ML 2-shot  
FENDELMAN/STAEI
- (STAEI IS HOLDING A GUN  
AND STARING AT FENDELMAN'S  
CORPSE)
19. 4 A  
MCU COLBY
- COLBY: (SHOCKED) You murdering  
lunatic.
20. 5  
STAEI Xing  
to altar with  
gun
- (STAEI STARES AT HIM FOR  
A MOMENT THEN TURNS  
AND WALKS BACK TO THE  
ALTAR. CAREFULLY HE  
PLACES THE GUN IN FRONT  
OF THE SKULL, THEN HE  
GOES TO THE CONSOLE)

---

R E C O R D I N G      B R E A K

---



EP.3

TELECINE 7:

(DUR: <sup>13<sup>u</sup></sup> 22")

SOF

Ext. Fetch Priory. Night.

The DOCTOR and LEELA ~~race~~  
~~out of the wood and dash~~  
~~across the open ground~~  
~~towards the priory.~~

~~LEELA has fallen back~~  
~~a little and pauses to~~  
~~catch her breath before~~  
~~running after him.~~

*reach the Priory Gates. He  
opens them with his  
sonic Key & they  
enter up the drive.*

END TELECINE 7.



44

2B 4D 5

22. INT. LARGE CELLAR. NIGHT.

21. 5 High shot  
STAEI at  
altar

STAEI: The way to power is open!

22. 2 He switches  
on scanner  
A  
MCU STAEI

(HE PRESSES THE SWITCHES  
ON THE CONSOLE AND  
THEN GOES TO TAKE HIS  
PLACE ON THE FIFTH  
POINT OF THE PENTAGRAM)

---

R E C O R D I N G   B R E A K

---



4

23. INT. CORRIDOR 1. NIGHT.

149. 3 G  
LS CORRIDOR

(MRS. TYLER HAS HER  
ARM ROUND JACK'S  
SHOULDERS AND IS  
TRYING TO PUT HER  
WEIGHT ON THE INJURED  
ANKLE.)

MRS. TYLER: Damn boy, that hurts!

1C

23A. FENDELMAN'S LAB. NIGHT.

150. 1 C  
LS Lab.

The equipment  
hums into  
life

(THE SCANNER, TRIGGERED  
BY STAEEL'S REMOTE  
CONTROL UNIT HUMS  
INTO LIFE. THE SOUND  
OF THE POWER RISES  
QUICKLY)

(3, next)



46

2A

24. INT. LARGE CELLAR. NIGHT.

23. 2 A  
Highest widest  
shot poss.

(THE LIGHTS DIM, THE  
SKULL BEGINS TO GLOW  
AND THEA RANSOME  
BEGINS TO STIR)

---

RECORDING BREAK

---



(Shot 150 on 1)

- 49 -

47

3G

25. INT. CORRIDOR. NIGHT.

151.3 G

Close 2-shot  
JACK/MRS. TYLER

(MRS TYLER IS LEANING  
AGAINST THE WALL  
PROPPED UP PARTIALLY BY  
JACK. SHE IS BECOMING  
AGITATED AND A BIT  
INCOHERENT)

MRS TYLER: Ssh! Listen John!  
Somethin' comin', John, Somethin'  
comin'.

(THE LIGHTS BEGIN TO  
DIM)

LIGHTS  
DIM

-----  
RECORDING PAUSE  
-----

- 49 -



5

26. INT. LARGE CELLAR. NIGHT.

24. 5  
Highest widest  
poss. group  
shot

The pentagram  
glows

The skull  
blazes

(THEA RAMSOME'S BONDS FALL  
AWAY FROM HER AND  
SHE RISES TO HER FEET.

THE SKULL IS GLOWING  
MORE AND MORE INTENSELY.  
A GLOWING HALO OF  
POWER BEGINS TO  
SURROUND THEA)

---

RECORDING BREAK

---



27. INT. CORRIDOR 1 NIGHT.

153. 1 B  
DOCTOR/LEELA  
coming from  
corridor 2

(THE DOCTOR AND  
LEELA ARRIVE  
AT A FLAT RUN)

HOLD their X  
down to  
4-shot

THE DOCTOR: Are you alright?

JACK: Damn glad to see you. Not  
a moment too soon.

MRS. TYLER: (WHISPERING CROAK) No,  
a moment too late. Listen!

(A DRAGGING SOUND  
IS HEARD IN THE  
DISTANCE)

R E C O R D I N G      B R E A K      set in 4th wall

EDIT IN TAIL SHOT OF FENDAHLEEN

*Cu Fendeleen  
tail travelling  
over gloop on  
floor.*



MRS. TYLER: Look! Look!

R E C O R D I N G      B R E A K      Strike 4th wall  
   & artists!

(THE FENDALEEN  
COMES AROUND  
THE CORNER +  
UP THE CORRIDOR)

E N D       O F       R E C O R D I N G



(SI)

RUN TX-42

SOF

CLOSING TITLES - EPISODE THREE (DUR: 50")

TJ 7  
Dector Who  
TOM BAKER

TJ 8  
Leela  
LOUISE JAMESON

TJ 16  
Thea Ransome  
WANDA VENTHAM

TJ 17  
Martha Tyler  
DAPHNE HEARD

Dr. Fendelman  
DENIS LILL

TJ 18  
Ted Moss  
EDWARD EVANS

Jack Tyler  
GEOFFREY HINSLIFF

TJ 19  
Maximillian Stael  
SCOTT FREDERICKS

Adam Colby  
EDWARD ARTHUR

TJ 20  
Incidental Music  
by DUDLEY SIMPSON

TJ 21  
Production Assistant  
PRUE SAENGER

Production Unit Manager  
JOHN NATHAN-TURNER

TJ 22  
Lighting  
JIM PURDIE

Sound  
ALAN FOGG

TJ 23  
Film Cameraman  
ELMER COSSEY

Film Recordist  
BILL MEEKUMS

TJ 24  
Visual Effects Designer  
COLIN MAPSON

Special Sound  
DICK MILLS

TJ 25  
Costume Designer  
AMY ROBERTS

Make Up Artist  
PAULINE COX

TJ 26  
Script Editor  
ROBERT HOLMES

TJ 27  
Designer  
ANNA RIDLEY

TJ 28  
Producer  
GRAHAM WILLIAMS

TJ 29  
Director  
GEORGE SPENTON-FOSTER  
BBC(C) 1977